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I. D. FOULON, A.M., LL.B.,

EDITOR.

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Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed from 1886.

At this address at the formal opening of the new music hall, President Kennard stated that in all musical entertainments controlled by his association, popular prices would rule, that the hall was for the benefit of the public, etc. The statement may have seemed peculiar to those who paid \$2.00 for an ordinary seat, but the majority doubtless thought the charge necessary to meet actual expenses, and did not grumble. It is now given out (apparently on good authority) that Mr. Thomas was paid \$14,000 for five concerts, or at the rate of \$2,800 per concert. Two years ago Mr. Thomas received \$1,000 per concert, for three concerts. True, he furnished five more men in the orchestra, and one more solo singer this time, but \$1,700 for concert for those is "rather steep." If Thomas was paid \$14,000 this time, he was paid more than double what he could have been had for, and the dear public was charged twice as much for its tickets as it should have been. How is that, Mr. Kennard?

MUSICAL MAGAZINES AND THEIR USES.

ONWARD, when not only the learned professions but even the mechanical arts have each their special periodicals, it need not be argued that an art as universal, a science as boundless as that of music, should have its own papers and magazines. The success of many such publications in securing large lists of subscribers is in itself proof sufficient that the musical public want just what is furnished them by the musical press. But it may be doubted whether the larger proportion of the subscribers to musical journals fully appreciate the many good purposes served by a properly conducted musical magazine.

Talking to our own subscribers, we may be allowed to use our own Review as an illustration. The editorial discussions of current topics, the accounts and criticisms of musical works and performances, however faulty they may be in themselves, must, in all cases, have at least one beneficial result: that of setting the readers to thinking for themselves. The news, carefully culled from all parts of the world, whether as correspondence from musical centers, or presented in short paragraphs under "Major and Minor," constitutes an interesting panoramic view of what is going on in the musical world. The biographical notices of eminent musicians, living and dead, the accounts of new musical inventions, compositions, and discoveries, the best thoughts of the best musical writers and teachers put in a terse, practical

way, must furnish the minds of those who peruse them with data and suggestions which they would vainly seek for elsewhere.

Since it has passed into an adage (most adages lie, but this happens to tell the truth) that—

"A little nonsense now and then
Is relished by the best of men."

—which, being interpreted, means, of course, musical people, we devote some space to humorous matters, and more than one crabbled musician (strange that there should be crabbled musicians!) while he has audibly grumbled at what he called our "waste of space on foolishness," has read every line of "Comical Chords," and secretly enjoyed what he pretended to blame. We have also been credibly informed that the digestion of more than one meal had been facilitated by trifles gathered under that head.

The music supplied by musical magazines provides, on the one hand, a cheap supply of material for study and practice, and on the other, an excellent means of becoming acquainted with the latest musical compositions. When, as in the Review, it has been carefully selected, so as to give nothing but works of genuine merit, and especially when, as in the Review again, those selections have been carefully edited by eminent teachers, the music becomes a means of musical education which can not be over-estimated. Even the advertising pages are valuable to the careful reader, for he will often find advertised there every thing he has long wished he might find. Then too, a magazine such as ours is a musical missionary: the unmusical members of the families who receive it find in it from month to month much that interests them, and, as a result, an interest in music, and a knowledge of musical literature is thus aroused in those who, but for the magazine, would never have taken the least interest in musical questions.

DISTINGUISHED AMATEURS.

HERE is, in this country, a wide-spread idea, that, somehow, music, its study and practice, are matters unworthy the serious attention of men of genuine intellect who do not make thereof a special business.

There are actually among us men who love music, who, as a matter of fact, give it some attention surreptitiously, who still consider this secret worship of the muse as a weakness, or at least a thing to be concealed, lest it should attenuate the consideration entertained for them as practical men in their respective businesses or professions. Perhaps if we can show these weak-kneed brothers, that, as amateur musicians, they can figure in some distinguished company, we may do something to induce them to openly give their influence in favor of the culture and development of the art of tones, while at the same time we may also be doing something toward correcting the error we have alluded to, among the less musical masses.

Some of our amateurs are emulous of famous kings and emperors, great statesmen, deathless bards, eminent men of science, and religious leaders by scores and hundreds. Sculptures on Egyptian monoliths show us their kings acting as preceptors in religious ceremonies. Saul, the first king of the Jews, whose melancholia could be assuaged only by the music of music. David, his harpist, who became his successor, and Solomon, the latter's son, who arranged on so magnificent a scale the details of the musical service for the temple at Jerusalem, are instances of royal amateurs of music that will suggest themselves to all readers of Holy Writ. Among the Romans, Titus, Antoninus, Vespasian, and the numerous emperors, though not less famous Nero and Caligula may serve as examples of imperial enthusiasts in the study and practice of music. French history gives us, among others, Charle-

magne, who often directed the singing at his court, and introduced the Gregorian music into his kingdom; Louis XIII, who also acted as conductor of the concerts that were given at his court and one of whose melodies, "Amaryllis" is popular to this day in different arrangements and Louis XIV, the patron of Lullu. In fact, the entire Bourbon dynasty, good, bad and indifferent, were more or less intelligent patrons of music. England has her king Canute with his song about the singing of the monks of Ely; Richard Cour de Lion, the patron and friend of Blondel, the troubadour; Henry VIII, who is said to have sung and played at sight the most intricate compositions of the day, and from whom his daughter, Queen Elizabeth, inherited her well-known musical talent. The Duke of Edinburgh of the present royal family of England, is a very fair violinist, and the author of several compositions which are said to possess merit. The kings of German countries seem not to have been very musical as a rule, but Frederick the Great was a notable exception. As every one knows, he was a rather skillful flutist, who learned to play the instrument against his father's express orders, and in spite of many severe punishments for his disobedience. The present king of Bavaria is well known to be a melodoman.

Not only those who have worn the royal purple, but not a few who in less exalted positions have felt the cares of State, have, in the midst of political labors and intrigues, found time to devote to music. The Greek sage Solon and the profligate but talented Alcibiades, are examples furnished by antiquity; and, not to prolong the list unduly, in our day, Gladstone and Castelar may be mentioned as shining examples. Carl Schurz also is an able pianist.

Among religious leaders, Ambrose and Gregory may serve as examples of musical enthusiasts, who were not professional musicians, while in more modern times, Luther and Wesley will not forget to place Luther and Wesley in the same category.

Literature is full of shining lights who were musical amateurs. All the early classical poets, from Homer down, were "bards," and sang or musically declaimed their compositions. Plato, Pythagoras and Chiron landed music and its study to the skies. The troubadours and trouvères of ancient France, the skalds of the Northmen, the bards of the Scots and Anglo-Saxons, the Minne-Sänger of Germany were poets first, of course, but they were musicians also. True, with the modern development of music, which gradually resulted in its emancipation from its elder companion, literature, the poets and the musician have become quite distinct, but many a literary genius has been a devoted admirer of music. This article is growing longer than we meant to make it, and hence, passing over the many notable examples, which we could easily gather, of geniuses in the literature of continental Europe, who were musical amateurs, and specialists, only of England's writers, we may remind our readers that Milton was in his day quite a violinist. We all know what Shakespeare thought of "the man who hath not music in his soul;" Tom Moore's love of music and skill in the rendering of the simple but touching airs of his native Erin, are known by every schoolboy; Shelley, a respectable enough, "was a musical enthusiast," and Goldsmith was almost a professional flutist.

All these names we have cited from memory and the list could doubtless be indefinitely lengthened by a little research. Indeed, as we write this, other names suggest themselves, but this list is even now so long, and so respectable enough, we think, to satisfy any one, that to love and to practice music as an amateur is not to give proof of mental weakness, but rather to exhibit the tastes that have marked many of the greatest, wisest and best of mankind in all lands and ages.

LOWELL MASON.

I present to our readers a good likeness of Lowell Mason, the President of the Mason & Hamlin Organ and Piano Company, who has his residence in Orange, N. J., at midnight on Sunday, the 18th of October.

He had been suffering from Bright's disease for seven months, during which time he has been confined to his house. He leaves so immediate family, his wife having died about three years ago.

Mr. Mason was the second son of the late Dr. Lowell Mason, who can be said to have established church music in this country. He was born in Medfield, Mass., June 17, 1829, and after receiving a common school education commenced life as an errand boy in a dry goods store in Boston. After some time he made up his mind to go to Cincinnati and became a clerk in the publishing firm of W. B. Smith & Co. Mr. Mason showed so great an aptitude for business, that at the age of 21 he was admitted as a member of the firm. He soon after came to New York and went into business with Mason & Law, book and music publishers, but afterwards he and his brother, Daniel Mason, combined together and established the publishing house of Mason Brothers.

They took an interest in the firm of Mason & Hamlin, melodeon makers of Boston, one of their brothers, Mr. Henry Mason, being placed at the head of the establishment.

The company called the Mason & Hamlin Organ Co. was organized in 1868; the principal stockholders being Lowell, Daniel, Henry Mason, Daniel G. Mason, and Emmons Hamlin, now dead. In 1869, in consequence of the death of Daniel G. Mason, the book publishing concern was stopped, and Mr. Lowell Mason devoted all his energies to the organ business.

For many years he was the President of the concern and did a great deal in helping them to build up their present successful enterprise. Personally, he was esteemed by all who knew him, took an active interest in church affairs in Orange, was a deacon of the Valley Congregational Church, and for many years acted as the superintendent of its Sunday school. He was also known for his many charitable acts.

Mr. James W. Currier, who has been intimately associated for more than twenty-three years with Mr. Mason, writes as follows of his many noble qualities:

The funeral took place on the 21st ult. at the Valley Congregational Church, Orange, N. J., and was attended by many friends of the family. Peace be to his ashes, and eternal rest to his soul!

SPENCER ON THE EFFECT OF MUSIC.

ERBERT SPENCER, in reply to the question, "Has music any effect beyond the immediate pleasure it produces?" says: "Analogy suggests that it has. The enjoyments of our natural appetites and the gratifications of our desires do not end with themselves, but subserve divers ulterior purposes. They do not only minister to our bodily well-being, but also affect our mental faculties."

And, generally, our nature is such that in fulfilling each desire, we in some way facilitate the fulfillment of the rest.

But the love of music seems to exist for its own sake. The delights of the harmony do not merely minister to the welfare either of the individual or society. However, on examination we find that this exception is applicable only, and to ascertain what are the indirect benefits which accrue from music, in addition to the direct pleasure it gives, is therefore a rational inquiry. The natural

effect of the cultivation of music on the mind is the developing of our perception of the meaning of inflections, qualities and modulations of the voice, and giving us a correspondingly increased power of using them. Music having its root in emotional language, and gradually evolved from it, has ever been reacting upon and further advancing it. In its bearings upon human happiness this emotional language, which musical culture develops and refines, is only second in importance to the language of intellect; perhaps not even second to it. These modulations of voice, produced by feelings are the means of producing like feelings in others. Joined with gestures and expressions of face, they give life to the otherwise dead words in which the intellect utters its ideas; and so enable the hearer not only to understand the speaker, but to feel with him, but to partake of that state. In short they are the chief media of sympathy. And if we consider how much our general welfare and our immediate pleasures depend upon sympathy, we shall recognize the importance of whatever makes this sympathy greater. If we bear in mind that by their fellow-feeling men are led to behave

in a sympathetic intercourse, through which we will be enabled to communicate to others the happiness we feel, and are thus sharers in their happiness. If then, it is the function of music to facilitate the development of this emotional language, we may regard music as an aid to the achievement of that higher happiness which it shadows forth. These vague feelings, expressions of felicity which music creates, those indefinite impressions of an unknown ideal life which it calls up, may be considered as a complex of the elements of which music is itself partly instrumental. The strange capacity which we have for being so affected by melody and harmony may be taken to imply both that it is within the possibilities of our nature to realize those intense delights which they suggest, and that there is in the actual enjoyment in the realization of them. On this supposition the power and meaning of music become comprehensible, however otherwise they are a mystery; it follows then, that music is the greatest factor in the development of the chief media of sympathy, and must take rank as the highest of the fine arts, as the one which, more than any other, ministers to human welfare. And thus, even leaving out of view the immediate gratifications it is hourly giving, we cannot too much applaud that progress of musical culture which is becoming one of the characteristics of our age. Since, then, the influence of music, as a social and religious agent, is doing so much toward the development of the emotional language, its works must be ranked among the most beneficial of the age.

THE OLD AND THE NEW STYLES OF NOVELS.

WRITER in *Appinnot's Magazine*, commenting on the practical manner, by example that is, the old-fashioned manner of the old-fashioned analytical fiction. We quote the examples:

OLD STYLE.

"Do you always choose such an early hour for your daily rambles?" he asked. "Not always," she said, "but very often."

"And isn't because the freshness of the morning tempts you out, or because you like to be alone?"

"I rather think it is because I like to be alone."

"Then, for once, you have failed of your object. But let me at least plead that I have sinned in ignorance." And he held out his hand, with a laugh.

NEW STYLE.

He watched her for a moment in silence, wondering anxiously whether the faint increase of color in her face was due to his unexpected appearance. When he spoke at last, there was a certain constraint in voice and manner, as though back of his apparent cordiality there lurked sundry misgivings as to the wisdom of his present course, and a sense of irritation at the failure of his nature to grasp completely the subtle organization of his companion. "Do you always choose such an early hour as this for your daily rambles?" he asked, studying with a half-sterid scrutiny the irregular, sensitive face before him.

The girl glanced up and raised her eyes to meet his glance. They were strange, light eyes—not beautiful, but very rare in their peculiar tint of green-gray; glassy and cold, like the eyes of a raven, brilliant and baffling. "Not always," she said, "but very often."

Her voice was clear and sweet, though it lacked the cultivated modulations of other tones he knew and loved. There was something in its cadences that was alien to others of the race. He asked, white throat, a melody that attracts only to disappoint. He smiled softly at her transparent reticence, and followed up his question. "Is it because the freshness of the morning tempts you out?" he said. "Or?"—dropping his voice with sudden meaning—"is it because you like to be alone?"

LOWELL MASON.

justly, kindly and considerately to each other, that the difference between the crudity of the barbarous and the humanity of the civilized results from the increase of fellow-feeling; if we bear in mind that this faculty which makes us sharers in the joys and sorrows of others is the basis of all the higher affections—that in friendship, love and all domestic pleasures it is an essential element; if we bear in mind how much our direct gratifications are intensified by sympathy—how, at the theatre, the concert, the picture gallery, we lose half our enjoyment if we have no one to enjoy with us. If, in short, we bear in mind that for all happiness beyond what the unfriendly incline can give, we are indebted to sympathy, we shall see that the agencies which communicate it can scarcely be overrated in value. Through the cultivation of music is developed a more expressive emotional language—a language of feelings, which, notwithstanding the present impositions, we may expect will ultimately enable men vividly and completely to impress on each other all the emotions which they experience from moment to moment. It is the lan-

She hesitated, as though seeking some form of words that would negatively express what was passing in her mind, yet not so far as to make too clear a reading. There was a touch both of defiance and of expectation in the quick turn of her head and the gleam of her hair as she turned. "I rather think it is because I like to be alone," she said at length.

He bowed slightly, and his face, accustomed to alter its expression with facile ease, assumed a look of well-bred regret tempered with the faintest glimmer of amusement. "Then, since you have failed of your object," he whispered apologetically, "at least let me plead—here the amused expression deepened into a gleam of malice brightened his keen eyes—let me at least plead that I have sinned in ignorance."

JOACHIM'S FIRST TRIUMPH.

THE great violinist, Joseph Joachim, was born on the 15th of July, 1831, near Pressburg, Hungary. In 1849 he was put under the instruction of Joseph Boehm, Professor at the Vienna Conservatory. Boehm, himself, was the best and favorite pupil of Pierre Rode, and inherited his master's sweet and noble tone, combined with a purity of intonation that has never been surpassed, and has been acknowledged by all artists and connoisseurs who ever had the pleasure to hear him in his palmy days. Even the great violin wizard, Paganini, more than once admitted Mr. Boehm's pure and noble playing. Under his kind and careful training, the young genius of Joachim soon began to unfold its wings, and in less than three years had mastered all the difficulties of his instrument, and stood head and shoulder above his fellow-pupils. Withal he was, as the most modest, unassuming, kind to everybody, though he knew his own powers as an artist. Toward the close of his course of studies at the Conservatory, during the season of 1842-43, Henry Vieuxtemps was concertizing in Vienna, and played there, for the first time, his Concerto in E. Some parts and solos were all as yet in manuscript. The master's playing, and the grandeur of the composition, electrified the audience, and the most enthusiastic hearers were young Joachim and his fellow-student, Grenwald, who for a number of years has been pupil and assistant of the master in Berlin. Going home together, they spoke about Vieuxtemps' playing, and the merits of the composition.

"What a *staccato*," exclaimed Grenwald, "and what a tone, and how clear and majestic his playing was."

"Yes, and everything else," Joachim added, thoughtfully.

"Yes, and look at the difficulties with which it bristles; there is none here that could play such a Concerto; not Boehm nor Mayser."

"Look here," interrupted young Joachim, "you know, Adam, that I was just thinking to play this Concerto at our great farewell concert at the Conservatory, three weeks hence, which, as you know, will close our student career here in Vienna."

"Why, Joseph," exclaimed Grenwald, "I know you are an extraordinary performer, but I am afraid you undertake too much, and besides, you have no copy; the composition is as yet not in print."

"Never mind that; promise me to keep a secret, Adam, will you?" Joachim said, and he smiled a time and again what I would play at our last concert, and I told him that I had not made up my mind as to that, and I had not, either. But now I have. Nevertheless, I must not let him know the title, and I want you, dear Adam, to keep it a secret. Will you?"

"Certainly," replied his young friend; "but why do you not want to tell Professor Boehm about it?"

"He would only laugh at me, just as you have done."

"But how will you get the manuscript?"

"Well," (Adam and Joachim stood still). "I must ask him for it, and, though he may think me bold, I shall have to ask him for it. But then, you know, true artists are all kind to young disciples."

"This was on Saturday night, and on Sunday morning at half past eleven the two boys were inquired at Vieuxtemps' Hotel whether the master was in."

"So up they went to the *Bel-Étage*, and presently found themselves before the door of the Belgian master's room. When he stopped playing, little

Joseph knocked gently. "*Komm herein*" (for Vieuxtemps spoke the German beautifully), and in went our young hero and his waiting friend, both beating hearts to be sure, but not undaunted, to attain their purpose and get the manuscript."

Vieuxtemps a little asked, their wishes, and was not a little taken aback when told the purpose of their coming. Said the master—

"Oh, dear, dear, you astonish me with your request, still I say neither yes nor no; but here is my instrument, play something for me."

Vieuxtemps a little asked, the violin out of the artist's hands, and played quite to the satisfaction of the attentive master.

"You are a little playing by sight."

With these words Vieuxtemps conducted his young acquaintance to a music-stand, and placed upon it the coveted score of the manuscript. The end was, that Joachim got his manuscript and the promise of Vieuxtemps to be present at the concert and not to divulge his secret to Joachim's Professor.

For three weeks Joachim practiced ten to twelve hours his Concerto. To Professor Boehm he went twice, that two days before the concert, at the rehearsal, he would bring his selection along. Of course the whole conservatory were on the tip of expectation as young Grenwald, though he did not break his promise, yet gave his friends no rest. Joachim looked back with relief at his former efforts, and would also play something quite new, a manuscript composition. When, on the day of the rehearsal, he had his instrument, he was called, and he brought to Joseph Boehm Vieuxtemps' celebrated new Concerto, of which he said in his letter, he was glad to have the astonishment of his master knew no bounds. Looking over and over the leaves and then on his pupil, he said—

"Well, well, my dear son, I doubt whether you can grapple with these difficulties, still we shall see."

With this he gave out the instrumental parts, and it went out through the whole number of fellow-pupils like wildfire, that Joachim was going to play Vieuxtemps' new Concerto.

And he did play it so successfully that his listeners cried his name over Vienna and the city, and in sequence two days afterwards at the time of the concert, Emperor Ferdinand and his court, the *élite* of the nobles, and all the young lords of music, were assembled to hear our young artist.

"Well," said his friend Grenwald, twenty years ago, "you ought to be a master of the first order."

And you ought to have also heard the applause. Time and again he had to come out and bow. When at last a young man was seen rushing on the stage, "Vieuxtemps! Vieuxtemps!" went from mouth to mouth. Quickly he was seen to embrace my friend, and his tall frame bent over Joseph, and he kissed him before the large audience. But such an uproar; such a *bravo*, *bravo*, *bravo*, such a shedding of artists' tears; *Vieuxtemps, Vieuxtemps*, and we all were bathed in tears. Joseph, Joachim, and we all were bathed in tears. It was the first time that Joachim's first great triumph, and made him a name all over Europe.

Many and innumerable have been his successes since 1843. His world-renowned has he become as a composer and a violinist, yet sweetest of all he considers "his first triumph."

A DEVICE FOR A DINNER.

DOCTOR ARNE once went to Cannons, the seat of the late Duke of Chandos, to assist at the performance of an Oratorio in the great mansion. Whitebait, but such were the throng of the company, that no provisions were to be procured at the Duke's house.

On going to the Change Alley, in the town of Edgeware, the doctor made his way into the kitchen, where he found only a leg of mutton and a violin. This the waiter, who was bespoken by a party of gentlemen. The doctor rubbing his elbow (his usual habit) exclaimed, "I'll have a dinner for you, waiter, but you must cook the fiddle-string, cut it in pieces, and privately sprinkling it over the mutton, walked out of the kitchen. The waiter, waiting very long, the waiter had served it up, he heard one of the gentlemen exclaim, "Waiter! this meat is full of maggots." "This was what I said," said the waiter. "Here, give it to me." "Oh, sir," says the waiter, "you can't eat it; 'tis full of maggots." "Nay, no matter," said the doctor, "I'll eat it with strong stomachs." So, hearing it away, and scraping off the cutgut, he got a hearty dinner.—*The Violin*.

THE BEST FOTTE FOREMOST.

AMUEL FOOTE, the best English comedian, was beyond question, easily first in the list of the best actors of his age. Many of his witticisms will live long after his comedies are forgotten. A volume might easily be compiled of his sayings.

Conversing one evening at the dinner-table of a nobleman, he was interrupted at the culminating point of his story, by the remark, "I beg your pardon, Mr. Foote, but your handkerchief is half out of your pocket."

"Thank you, it is gone," he replied, "you know the company better than I do." And then he finished his story.

At the same nobleman's table, on another occasion the host ordered a bottle of Cape to be set on the table, extolling at the same time its good qualities, and particularly its age, as the glasses he sent around scarcely held a thimbleful. "Fine wine, upon my soul!" said the wit, smacking his lips.

"Is it not very curious?" asked his lordship. "Perfectly so, indeed," replied Foote; "I do not remember to have seen anything so little of life age in any life before."

The wit delighted in griding at Garrick whenever he had an opportunity. One day, a nobleman desirous of going on the stage asked Foote's opinion upon the various theatres; he replied that Garrick certainly had judgment, discretion, and courage to allow of merit wherever he found it; but advised him to be cautious in making his bargain, for in that he would be half a loser. "I have heard of yourself," he well reproved one who sought to extract fun out of his cork leg. "Why do you attack my weakest part?" "I have heard of you," he replied, "everything about your head?" Baron B.—a notorious gambler, being detected at Bath secreting a card, the company in the wardrobe, and the attendant, threw him out of an upstairs room, where they had been playing. The baron loudly complained of this usage to Foote and asked what he should do. "Do," said the other, "try to be a better man; never play so high again as long as you live."

A domestic country quire was one morning boasting of the numerous famous people who had been in the room. "Among the rest," he observed "I called upon my good friend, the Earl of Cholmondeley, but he was not in." "He has been here," said the quire, "surprised," interposed Foote; "what, nor any of his pe-pe-pe, Cholmondeley, it should be explained, is pronounced."

A physician at Bath confided to Foote that he had a mind to publish a volume of poems; "but," he added, "I have so many inns in the city, I don't know what to do." Then take my advice, rejoined the humorist, "and let your poems keep company with the rest of your inns." In the suite of Lord Townsend, then Lord Lieutenant of Ireland, was a person who led a very strange and sometimes embarrassed life in London. "This is one of my gentlemen at large," said his Excellency. "Do you know him?" "Very well," replied Foote; "and you tell me he is a gentleman, and next, that he is at large." The foolish Duke of Cumberland was one night in the green-room of the Haymarket theatre. "Well, Foote," he began, "here I am, ready as usual to swallow all your good things."

"Really, your Royal Highness must have an excellent digestion," retorted Foote, "for you never bring any of them up again." A person utterly humiliated of tone was asked why he was always humming a certain air. "I have a reason," he replied. "No wonder, when you are forever murdering it." A mercantile man, who had written a poem, exacted a large sum of money from the theatre. The author pompously began, "Hear me, O Phoebus, and ye Muses mine! Pray be attentive, Mr. Foote."

"Yes, sir; mine and yours are all the same," said Foote, having determined to write notes to an edition of "Ossian." Foote observed that the booksellers ought to allow a greater discount for the purchase of the first registration of the gold coinage, the former pulled out his purse to pay the reckoning, and asked the waiter to bring a glass of wine. The waiter, he had, "Pshaw! its worth nothing, said Garrick; fling it to the devil."

"Well, David," interrupted Foote, "I have heard of you, for ever contriving to make a guinea go further than any other man."

One anecdote of Garrick's character furnished Goldsmith with the idea of Garrick's character developed in the poem "Retaliation." Garrick having performed *Macbeth*, a discussion upon the merits of the impersonation

took place at the Bedford coffee house. It was generally allowed that Garrick was the first actor on any stage. "Indeed, gentlemen," said Foote, "I don't think you have said his name into it, for I think him not only the greatest actor on the face of the stage." At one of Foote's dinner parties the arrival of Mr. Garrick's servants was announced. "Oh, let them wait," said Foote, adding in an audible tone to his own servant: "But, James, be sure you lock up the pantry. I am a lunatic!"—A very profane man, called one day upon Foote, after witnessing Godfrey's experiment for extinguishing fires in London, and enquiring into the rooms some chemical balls which had been prepared. Foote inquired whether the balls answered, upon which Sir William said: "Yes, I am sure they will extinguish hell fire." "Then," said Foote, "order a number of them to be put into your coffin." The foundation of another job was subsequently used by Sydney Smith. One day, in a company where Foote was present, the building of Richmond bridge was discussed, and gentlemen asked whether the piers were to be built of wood or stone. "Stone, to be sure," said Foote, "for there are too many wooden piers already in this country. When Savigny—who was by trade a cutler—first appeared on the stage, Foote went to see him and was in the box with a lady who was greatly attracted by the actor's tragic power. "Lord! he is very cutting sir," she remarked. "That's not at all wonderful," replied the humorist, "for he is a cutler." Mrs. Foote being once committed to the King's Bench prison, wrote to her son, who was then in a spouging house for debt: "Dear George, I am now in prison." Her dutiful son immediately replied: "Dear mother, so am I!"

ON MUSICAL EDUCATION.

ONE OF THE most notable features of the general status of art in the United States is the great difference in the matter of musical education between the north and the south. While as a rule our citizens are keenly appreciative and ever critical in judging of the merits of the products of poetry, painting, or sculpture, yet in music they confess to partial or total ignorance of that which has a higher aim than that of the other arts. For instance we would ask, who would select a cheap chromo to adorn the walls of his parlor in preference to the painting by a great master? Who would be willing to grant that a bit of doggerel was more suitable to his taste than one of the representative works of the foremost poets, authors or dramatists? Yet, unfortunately, it is but too common to meet men—the representative citizens of the community—who unhesitatingly avow their predilection for the most ordinary and even nonsensical musical compositions, without the slightest merit or originality, and their open dislike of the great productions of the master minds in the divinet arts. These men can enter into lengthy and exhaustive discourses on the styles of the great poets; dissect and analyze the works of the great dramatists and novelists, with scarcely a reference before them; criticize with mastery handling, the great painters and their creations of the last three or four centuries; name upon the mere asking, the great sculptors and the great works of their hands. But when questioned concerning the lives, works and styles of the great composers of music, the most prominent of the century, they are at a loss. The phonetic, and pianoforte work; the character of the evolution of music from the simple unaccompanied *monophony* of the different centuries, to the complex conceptions of the nineteenth; the form and construction of a fugue or a sonata; the few laws underlying all harmony, and the relative difference between the intellectual and the emotional schools of music; and many more equally important points essential to a correct understanding of the art, they acknowledge their ignorance with scarcely a blush. They are eagerly appreciative of a composition, whatever it requires, and of the very commonest form, and most glaring artistic poverty, while they listen to a musical composition with the same indifference as they would to a volume of poetry, or a painting, which they probably, he has thrown all the poetry, originality and contrapuntal wealth of which he is capable into the composition, and without the slightest comprehension of its worth and beauty. To them a symphonic work is a vast concourse of notes to listen to, and which is occasionally a necessary evil, and which they avoid if there is any possibility of doing so—instead of a most beautiful and noble art, the richest melody and most masterly harmony are almost lavishly displayed and yet confined in a set form, which is one of the wonders of all art.

Now, why does this inconsistency exist? Why is our representative citizen a well-informed man on poetry, painting, literature, and even on the very tyrant in regard to music? It is due to the lack of a correct musical education while he is young, and an ignorance of the value of music to educate and to properly when mature. Of course, the importance of the instruction he obtains at school is not to be denied, and the value of the instruction is only intended as the merest introduction into music as an art. The school and college songs and the nature of the literature themselves read at the school without any effort, and consequently they are but a pleasure to the ear instead of a profit to the mind. If the more education is to educate, it is satisfactory that the student has no desire to penetrate further into the domains of an art which grows more and more valuable as one advances in it—he feels content with the smattering of knowledge he has gleaned, and pursues the balance of his existence in the vortex shadow of his glorious sunshine.

But in literature he secretly prefers the exciting novel to the works of Plutarch, Homer and Shakespeare, when he is young, yet he is compelled to study under great writers, and are long made to busy with it, and even increasing insight into their beauties. On the contrary, if his preference in music is for great writers, and are long made to busy with it, and even increasing insight into their beauties. On the contrary, if his preference in music is for great writers, and are long made to busy with it, and even increasing insight into their beauties. On the contrary, if his preference in music is for great writers, and are long made to busy with it, and even increasing insight into their beauties.

This general barbaric condition of musical education, is to speak plainly, a disgrace on our otherwise advanced artistic civilization. It is a disgrace to the parents who are to be blamed for not seeing to it that their children are properly educated in music. The child is born with a talent for music, and it is the duty of the parent to see that it is properly cultivated. The child is born with a talent for music, and it is the duty of the parent to see that it is properly cultivated. The child is born with a talent for music, and it is the duty of the parent to see that it is properly cultivated.

THE DRAMA.

ALL sentient beings have a strong desire to give expression to their feelings. Even in the lower animals we find a great deal of this. The dog barks, the cat purrs, the bird sings, the horse neighs, while in man the impulse to speak forth is so strong that it is almost universal. Indeed it is inseparable from human nature. This, man does, not only for the sake of expression, but also for the sake of instruction, and this impression or assumption of character is the first step toward the drama; hence, the drama is not a new thing, but it is as old as the world. The drama is not a new thing, but it is as old as the world. The drama is not a new thing, but it is as old as the world.

people away from them—is a damage to the cause of morality. It is our business, rather than the best of it, to use our power to make it pure, to secure plays free from equivocal situations; plays that leave no stain and excite no unwelcome imagination.

The dramatist who puts vice on the stage, should be abhorred and driven away from the theatre as the enemy of mankind. He assumes to be actuated by the highest motives, to be making an example of vice and preaching a reformation. He is not. He is at the same time decks it with flowers and paints it in colors which, for the time, make it palatable to the audience. He is at the same time decks it with flowers and paints it in colors which, for the time, make it palatable to the audience. He is at the same time decks it with flowers and paints it in colors which, for the time, make it palatable to the audience.

Z. S. F.

HEALTH AND VOCAL MUSIC.

VOCAL music, says Horace Mann, promotes health. It accomplishes this object, directly, by the exercise which it gives the vocal organs, and indirectly, by the cheerfulness and genial flow of spirits which it is the special prerogative of. It is a powerful agent in the maintenance of health. It is a powerful agent in the maintenance of health. It is a powerful agent in the maintenance of health.

TRADE NOTES.

The New England Organ Co., have just taken first premiums at Fairs in Lewisburg, Pa., and Hebron, N.H., through their agents, Mr. George Thomas and J. C. Wiley, respectively. Business is looking up with them, and they expect from the way orders are now coming in, to be favored with a lively fall trade.

Sturtevant & Co., say: "The demand for our octave upright for exceeds our most sanguine expectations. It is well warranted in saying that it more fully meets the existing requirements for a stately good and reliable instrument at a fair price, than any now in the market. The demand for our more expensive styles continues good."

At a meeting of the Mason & Hamilton Organ and Piano Company, held at the company's office in Boston, Oct. 28, Mr. Henry Mason was elected President to fill the vacancy occasioned by the death of Mr. Lewis Mason. Mr. Henry Mason and Mr. Edmund Hamilton were the original founders of the house of Mason & Hamilton in the year 1854.

Messrs. Calenbach & Vaupehl have, through their representative, Mr. N. J. Raymond, established the following agencies this month:

Lee J. Powers, Cambridge, Mass.; Bremen Bros., Trenton, N.J.; J. B. Hammett, Philadelphia; Chas. Tuttle, Rome, N.Y.; W. Fitch & Co., Kalamazoo, Mich.

Their plans are gaining in popularity daily.

Geo. Steck & Co. are naturally proud of the following unsolicited testimonial of the famous Russian pianist, Mmc. Reichkopf:

"The Steck Grand Piano upon which I played at the villa of Professor Wilhelm, has a beautiful tone, easy and pleasant action, and ranks among the very best pianos made."

The Henry F. Miller & Sons Piano Company have, during the past summer, made several improvements in their facilities at their manufacturing establishment. The new owners of the company devote their entire time and energies to the most perfecting of the instruments in the hands of the company, frequently visit the works. It is their intention to make a further improvement in the method of construction, as well as to lead in the matter of style.

The ever enterprising Smith American Organ Co., although they have met with a severe blow by the fire at their factory on September 18th, have thoroughly repaired the damage done and are better prepared than ever to fill orders. Their new styles of cheap and parlor organs are the handsomest in the market. Their workmanship second to none. Those desiring a first-class organ should write them for catalogue and prices, either at Boston, Mass., or Kansas City, Mo.

The Faculty of the Conservatory of the Sacred Heart, Manhattanville, New York City, have selected ten "Solmer" upright pianos for the use of the students of the Conservatory. This is the first introduction of this class of instruments in the United States, and the above selection of pianos is a very flattering compliment to the large introduction of this class of organs made by pupils from all over this country as well as from Europe, and the prestige which the Solmer piano through its patronage is invaluable.

Messrs. Hardman, Peck & Co., are happy. They say the Hardmans is coming to a close. The "Solmer" upright pianos are making them their leading pianos. Among the latest additions to this class of organs are the Bell Organ Co. of Guilford, Canada, and London, England, A. E. G. Billings of Providence, R. I. Trade, they say, is booming in Hardman's fancy styles especially. Their warehouses are at our last issue made it appear.

August Gummender, the well-known New York violin maker, says a Cleveland paper, recently said one of his artists' violins to an amateur in New York, and all who have seen and heard it are delighted with the instrument. It is one of Gummender's new model, combining all the good points of the famous old Italian makers, and is equally good as a solo and a concert instrument. The tone has a pure, sweet quality, which is very mellow for a new violin. The wood construction, the beautiful golden yellow amber varnish, and fine workmanship in general are features which reflect the highest credit upon its maker.

OUR BOOK TABLE.

THE MUSICIAN, by Emily Pennington, with an introduction by P. L. Ritter, Mus. Doc., Philadelphia: Theodore Presser.

This is a reprint of an English work, made up of short analyses of piano pieces. The idea is not likely to meet with any general approval, on account of the fact that the author, Mr. Pennington, would have done a wise thing if he had omitted Pennington's introductory remarks. Ritter, because he has written a symphony which no one plays, and a short history of music which is a fair re-hash of the work of others, and written two other books, one on "Music in England," which is absolutely unreliable, and one on "Music in America," that is but little better, thinks himself the Grand Master of music in America, and from the throne which his imagination has erected for him, he delivers, whenever he can, his little general opinions on musical matters. In the very weak introduction he has here written, he says, "I am well for my cap by a fling at the musical papers of this country. There are doubtless, some very humble musicians in this country, but the weakest and poorest of them, edited papers, and some shaming school teachers, have been the cause of smaller learning, has done and is doing more harm than good than F. L. Ritter, Mus. Doc., has ever done or will ever do. It is time that one was printing and over-blown Yasser bag-pipe."

FALMER'S PIANO PRIMER, by H. R. Palmer. New York: H. R. Palmer.

This primer has the qualities a primer should have. Its definitions are clear and generally very exact, its illustrations are sufficient and not redundant. It is the work of one who evidently not only knows his subject, but also how to teach what he knows.



OUR MUSIC.

"SEE-SAW" (Concert Waltz).....Ketterer.

This is based on Crowe's "See-Saw Waltz," which everybody has heard, but it has been entirely rewritten and made suitable for its purpose; all in the author's best style.

"ELLA'S FAVORITE GALOP" (Duet).....Carl Sidus.

This easy composition by Herr Sidus appeared as a solo in our October issue. It is hardly necessary to repeat what we said about it in that issue or to state that as a duet, it is, of course, more effective and would make an excellent exhibition piece for young players.

"JOHN'S FAVORITE SCOTTISCH".....Carl Sidus.

This is another of the "Favorite Series" and one of the best and most pleasing teaching pieces ever written by anybody. Teachers and learners alike will be grateful to Herr Sidus for writing, and to our publishers for publishing these interesting little works.

"SILVER TRUMPETS" (March to Triumph).....H. D. Jones

This author, a new one to our readers, does not "hail from foreign parts," but from a town of some fifteen hundred inhabitants, in Minnesota. He has not thought it necessary to change his patronymy to Jonkowsky, Jonovitch, du Jaune, or Jonibaldi, and yet he has succeeded in writing a good march, and one which deserves to become popular. It is of only moderate difficulty and has plenty of dash and snap.

"THE NIGHT IS STILL".....E. R. Kroeger.

This song is smooth and lyrical, and of a rather lighter order than the majority of Mr. Kroeger's compositions. This very character, will, however, undoubtedly commend it to not a few singers who have no taste or talent for heavier compositions. It is well written, of course, as is everything from the facile pen of this author.

The pieces in this issue cost in sheet form:

"THE NIGHT IS STILL," Kroeger.....	\$ 50
"ELLA'S FAVORITE GALOP," Sidus.....	50
"JOHN'S FAVORITE SCOTTISCH," Sidus.....	35
"SILVER TRUMPETS," Jones.....	50
"SEE-SAW," (Concert Waltz) Ketterer.....	75
Total.....	\$2 80

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NEW MUSIC.

Among the latest of our issues we wish to call the special attention of our readers to the pieces mentioned below. We send as these compositions to those of our subscribers who may wish to examine them, with the understanding that they may be returned in good order, if they are not suited to their taste or purpose. The names of the authors are a sufficient guarantee of the merit of the compositions, and it is a fact now so well known that the house of Kunkel Brothers is not only famous in the selection of the pieces it publishes, but also issues the most carefully edited, fingered, phrased, and revised publications ever seen in America, that further notice of this fact is unnecessary.

Kunkel's Royal Edition

Of Standard Piano Compositions with revisions, explanatory text, cadenzas, and careful fingerings, foreign fingerings by Dr. Hans von Bulow, Dr. Franz Liszt, Carl Klindworth, Ernest R. Kroeger, Julie Rive-King, Theodor Kullak, Louis Kohler, Carl Reinecke, Robert Goldbeck, Charles and Jacob Kunkel, and others.	
A Starry Night.....Sidney Smith	75
Wachung at Five.....Ch. B. Lyberg	25
Monastery Bell.....Leleux Wely	20
Return of Spring.....Theodore Molling	75
Spinnerel.....Wagner-Liszt	100
Heinrich Longing for Home.....Albert Jungmann	40
Chant du Berger.....M. de Colas	40
L'Argentine (Pier Thiele).....Eugene Schuler	25
Bonne Doud and Bonnie Dundee (Fantasia).....Willie Page	25
Nocturne in D flat (Glistening Heart).....F. Dolz	25
Grand Galop de Concert.....E. Ketterer	25
Woeless Fawn (Wood).....Chas. F. Jones	25
Casade de Roses.....Joh. Ascher	75
Pine as Snow.....Chas. F. Jones	25
Faunhusen March.....Julie Rive-King-Wagner-Liszt	1 50
Will-o-the-Wisp, Romanza.....Chopin	75
Will-o-the-Wisp (Caprice).....Chopin	75
Consolation.....Chopin	75
Spring Waltz.....Chopin	75
Autumn Waltz.....Chopin	75
Forget Me Not (Nocturne).....Chopin	60
Woeless Fawn (Wood).....Chopin	75
Summer Waltz.....Chopin	35
Woeless Fawn (Wood).....Chopin	75
March from Tannhauser.....Joan Paul	60
Heather Rose.....Gunt Lange	25
Stechen Gatt.....E. Ketterer	25
La Chasse.....Rheinberger	25
Matraka.....E. Ketterer	25
Little Wanderer, Op. 75, No. 2.....G. Lange	25
Woeless Fawn (Wood).....Chopin	75
The Shepherd Boy (No. 12).....G. D. Wilson	25
Shower of Blossoms.....F. Schuler	25
Serenata and Trio.....M. Moszkowski	50
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Suite No. 2, No. 2.....E. Grieg	25
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Kanonen-Öttror, No. 11.....R. Rubinstein	25
Fest of Roses.....A. M. Hervey	50
See-Saw, Value de Concert.....Ketterer	75
Song of the Rose.....H. Rosellen	50

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—TO—

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SEE SAW.

(Crowe)

FAUX de CONCERT.

Eugene Ketterer.

Andantino ♩ = 160.

Cantabile.

The musical score is written for piano and bass. It consists of five systems of music. The first system begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Andantino' with a quarter note equal to 160 beats per minute. The mood is 'Cantabile'. The score is heavily ornamented with triplets, slurs, and pedaling marks ('Ped.'). The second system continues the melodic and harmonic development. The third system introduces a 'f' (forte) dynamic. The fourth system includes a 'p' (piano) dynamic and a 'rit.' (ritardando) marking. The fifth system concludes with a 'rit.' marking and a final cadence. The score is a single-page arrangement of a piece by Eugene Ketterer, published by Kunkel Bros. in 1885.

Copyright, Kunkel Bros: 1885.

Tempo di Valse $\text{♩} = 80$

Cantabile.

The musical score is written for piano and consists of six systems of staves. Each system typically contains a treble staff and a bass staff, with some systems having a single staff for a specific instrument or a grand staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. Performance instructions are provided throughout the piece, including *mf* (mezzo-forte), *f* (forte), *Ped.* (pedal), *cres.* (crescendo), and *dim.* (diminuendo). The tempo is marked as *Tempo di Valse* with a quarter note equal to 80 beats per minute, and the mood is *Cantabile*. The piece is in 3/4 time. The notation includes various musical symbols such as notes, rests, and dynamic markings. Performance instructions are provided throughout the piece, including *mf* (mezzo-forte), *f* (forte), *Ped.* (pedal), *cres.* (crescendo), and *dim.* (diminuendo). The piece is in 3/4 time.

First system of musical notation. Treble and bass staves. Fingerings: 5 4 3 1 3 2, 2 1 3 4, 5 4 3 1 3 2, 3 2 3 1 2 3, 4 1 2 3 4 5, 4 2 3 1. Pedal markings: Ped. ✱, Ped. ✱, Ped., Ped., Ped.

Second system of musical notation. Treble and bass staves. Fingerings: 5 4 3 1 3 2, 3 2 1 2, 5 4 3 1 3 2, 4 2 3 4, 5 4 3 2, 4 2 3, 4 2 3, 4 2 3. Pedal markings: Ped. ✱, Ped. ✱, Ped. ✱, Ped. ✱, Ped. ✱, Ped. ✱.

Third system of musical notation. Treble and bass staves. Fingerings: 5 4 3 1 3 2, 2 3 1 3 4, 5 4 3 1 3 2, 3 2 3 1 2 3, 4 1 2 3 4 5, 4 2 3 1, 5 4 3 2. Pedal markings: Ped. ✱, Ped. ✱, Ped. ✱, Ped. ✱, Ped. ✱, Ped.

Fourth system of musical notation. Treble and bass staves. Dynamics: *cras.*, *cen.*, *do.*, *ff*. Pedal markings: Ped., Ped., Ped., Ped., Ped. ✱, Ped. ✱.

Fifth system of musical notation. Treble and bass staves. Section: *Giacoso.* Fingerings: 4 3 2 1, 4 3 2 1, 4 3 2 1, 4 3 2 1, 4 3 2 1, 4 3 2 1, 4 3 2 1. Pedal markings: Ped. ✱, Ped. ✱, Ped. ✱, Ped. ✱, Ped. ✱.

Sixth system of musical notation. Treble and bass staves. Dynamics: *cras.*, *ff*, *p*, *ff*. Section: 1., 2. Pedal markings: Ped., Ped., Ped., Ped. ✱.

First system of musical notation, piano and bass staves. Dynamics include *sf*, *f*, *sf*, *ff*, *f*, *sf*, *ff*. Pedal markings include *Ped.* and asterisks.

Second system of musical notation, piano and bass staves. Dynamics include *f*, *sf*, *ff*, *ff*, *f*. Pedal markings include *Ped.* and asterisks. First and second endings are marked with "1." and "2." and "Glorioso."

Third system of musical notation, piano and bass staves. Dynamics include *f*, *sf*, *ff*, *f*. Pedal markings include *Ped.* and asterisks. Complex fingerings are indicated with numbers 1-5.

Fourth system of musical notation, piano and bass staves. Dynamics include *sf*, *ff*, *mf*. Pedal markings include *Ped.* and asterisks. The section is marked "Lusingando."

Fifth system of musical notation, piano and bass staves. Dynamics include *f*, *sf*, *ff*, *f*. Pedal markings include *Ped.* and asterisks. The section is marked "Con semplicità."

Sixth system of musical notation, piano and bass staves. Dynamics include *f*, *sf*, *ff*, *f*. Pedal markings include *Ped.* and asterisks. Complex fingerings are indicated with numbers 1-5.

Handwritten musical score system 1. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present. Fingerings are indicated by numbers 1-5.

Handwritten musical score system 2. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present. Fingerings are indicated by numbers 1-5.

Handwritten musical score system 3. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present. Fingerings are indicated by numbers 1-5.

Handwritten musical score system 4. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present. Fingerings are indicated by numbers 1-5. The word *Cantabile.* is written above the staff.

Handwritten musical score system 5. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present. Fingerings are indicated by numbers 1-5.

Handwritten musical score system 6. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present. Fingerings are indicated by numbers 1-5. The word *mf* is written above the staff.

First system of musical notation, measures 1-8. Treble and bass staves with chords and pedaling marks. Pedal marks are present under measures 1, 2, 3, 5, 6, 7, and 8. Measure 4 contains a star symbol.

Second system of musical notation, measures 9-16. Treble and bass staves with chords and pedaling marks. Pedal marks are present under measures 9, 10, 11, 12, 13, 14, 15, and 16. Measure 10 contains a star symbol. The word *dolce.* is written above measure 11.

Third system of musical notation, measures 17-24. Treble and bass staves with chords and pedaling marks. Pedal marks are present under measures 17, 18, 19, 20, 21, 22, 23, and 24. Measure 18 contains a star symbol. The word *cren.* is written above measure 23.

Fourth system of musical notation, measures 25-32. Treble and bass staves with chords and pedaling marks. Pedal marks are present under measures 25, 26, 27, 28, 29, 30, 31, and 32. Measure 26 contains a star symbol. The word *leggiere.* is written above measure 27.

Fifth system of musical notation, measures 33-40. Treble and bass staves with chords and pedaling marks. Pedal marks are present under measures 33, 34, 35, 36, 37, 38, 39, and 40. Measure 35 contains a star symbol.

Sixth system of musical notation, measures 41-48. Treble and bass staves with chords and pedaling marks. Pedal marks are present under measures 41, 42, 43, 44, 45, 46, 47, and 48. Measure 42 contains a star symbol.

First system of musical notation. Treble and bass staves. Dynamics: *pp* (pianissimo) and *ff* (fortissimo). Pedal markings: *Ped.*

Second system of musical notation. Treble and bass staves. Dynamics: *ff cres.* (fortissimo crescendo), *ff cen.* (fortissimo decrescendo), *do* (sustained note), *M tremolo.* (Moderato tremolo). Pedal markings: *Ped.*

Third system of musical notation. Treble and bass staves. Dynamics: *mf* (mezzo-forte). Pedal markings: *Ped.*

Fourth system of musical notation. Treble and bass staves. Section title: *Cantabile.* Pedal markings: *Ped.*

Fifth system of musical notation. Treble and bass staves. Dynamics: *cres.* (crescendo). Pedal markings: *Ped.*

Sixth system of musical notation. Treble and bass staves. Pedal markings: *Ped.*

Animato.

The first section, marked *Animato.*, consists of four systems of musical notation. Each system features a treble and bass staff with a piano (p) dynamic. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and is heavily embellished with slurs and ties. Pedal points are indicated by 'Ped.' markings below the bass staff of each system. The first system has seven measures, the second has six, the third has seven, and the fourth has seven measures, ending with a double bar line and a star symbol.

Piu animato

The second section, marked *Piu animato*, consists of two systems of musical notation. The first system begins with a forte (*f*) dynamic and includes a crescendo hairpin. It features a more complex rhythmic pattern with many beamed sixteenth notes. Pedal points are marked with 'Ped.' and star symbols. The second system continues the piece, also featuring a forte (*f*) dynamic and a crescendo hairpin. It concludes with a final chord marked with a star symbol.

ELLA'S FAVORITE GALOP.

Vivo $\text{♩} = 88$.

Carl Sidus Op. 102.

Secondo.



ELLA'S FAVORITE GALOP.

Carl Sidus Op. 102.

Viro σ - 88.

Primo.

Musical score for "The Merry Widow" by Franz Lehár, Op. 332, Act II, No. 1. The score is in 2/4 time and features a piano and a vocal line. The piano part includes various dynamics (f, p, mf, ff) and articulations (accents, slurs). The vocal line is in G major and includes a key signature change to one flat (F major) in the final system. The score is divided into two systems, each with a first and second ending.

Secondo.

First system of musical notation for the 'Secondo' section. It consists of two staves. The upper staff begins with a piano (*p*) dynamic and features a melodic line with various ornaments. The lower staff starts with a forte (*f*) dynamic and provides a harmonic accompaniment. The system concludes with a repeat sign.

Second system of musical notation for the 'Secondo' section. It continues the two-staff format. The upper staff has a melodic line with ornaments, and the lower staff has a rhythmic accompaniment. The system ends with a fortissimo (*ff*) dynamic marking and a repeat sign.

Third system of musical notation for the 'Secondo' section. It includes a vocal line in the upper staff with lyrics 'mf cres...' and 'cen.' followed by 'or 1' and 'do'. The piano accompaniment in the lower staff continues with a forte (*f*) dynamic. The system ends with a repeat sign.

Fourth system of musical notation for the 'Secondo' section. It features a vocal line with lyrics 'mf cres...' and 'cen.' followed by 'or 1' and 'do'. The piano accompaniment continues. The system concludes with two endings, labeled '1.' and '2.', each with a repeat sign.

Repeat from the beginning to & then go to the finale

FINALE.

Musical notation for the 'FINALE' section. It consists of two staves. The upper staff begins with a fortissimo (*ff*) dynamic and features a melodic line with various ornaments. The lower staff starts with a forte (*f*) dynamic and provides a harmonic accompaniment. The section concludes with a final fortissimo (*ff*) dynamic marking and a repeat sign.

Primo.

The first system of the musical score consists of two staves. The upper staff contains a series of eighth and sixteenth notes with various fingerings indicated by numbers 1-5. The lower staff provides a harmonic accompaniment with similar rhythmic patterns. Dynamics include *f* (forte) and *p* (piano). The system concludes with a double bar line and a repeat sign.

Repeat from the beginning to f then go to the finale

FINALE.

The finale section is a single-staff piece. It begins with a *f* (forte) dynamic and features a series of chords and melodic lines. The dynamics increase to *ff* (fortissimo) towards the end. The piece concludes with a final chord and a double bar line.

JOHNNY'S FAVORITE SCHOTTISCHE.

Carl Sidus. Op. 100.

Moderato ♩ - 88.

The musical score is written for piano in 2/4 time, key of D major. It consists of five systems of music. The first system begins with a tempo marking of 'Moderato' and a metronome indication of 88. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *f* (forte) and *dolce* (sweet). The second system includes a *dolce* marking and a *Ped.* (pedal) instruction. The third system includes a *cresc.* (crescendo) marking. The fourth system includes a *mf* (mezzo-forte) marking. The fifth system includes a *f* (forte) marking and a *mf* (mezzo-forte) marking. The score is marked with 'Ped.' and '*' symbols throughout, indicating where to use the pedal and where to breathe or take a short rest. The piece concludes with a final chord and a double bar line.

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Handwritten musical score, first system. Treble and bass staves. Treble staff has a melodic line with many fingerings (1-5) and slurs. Bass staff has a rhythmic accompaniment. Dynamics: *f* (forte) in both staves.

Handwritten musical score, second system. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a rhythmic accompaniment. Dynamics: *cres.* (crescendo) in treble, *f* (forte) in bass, then *mf* (mezzo-forte). Pedal markings: "Ped." with a star symbol.

Handwritten musical score, third system. Treble and bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. Dynamics: *f* (forte) in bass. Pedal markings: "Ped." with a star symbol.

Handwritten musical score, fourth system. Treble and bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. Dynamics: *f* (forte) in bass. Pedal markings: "Ped." with a star symbol.

Handwritten musical score, fifth system. Treble and bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. Dynamics: *cres.* (crescendo) in treble, *f* (forte) in bass. Pedal markings: "Ped." with a star symbol.

Handwritten musical score, sixth system. Treble and bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. Dynamics: *f* (forte) in bass. Pedal markings: "Ped." with a star symbol.

SILVER TRUMPETS.

(MARCH OF TRIUMPH.)

Harry D. Jones.

Allegro vivace $\text{♩} = 100$.

First system of musical notation. Treble and bass staves. Treble staff has a key signature of two flats and a common time signature. Bass staff has a key signature of two flats and a common time signature. The music is in 2/4 time. The first measure of the treble staff is marked *ff*. The first measure of the bass staff is marked *marcato il basso*. The system ends with a double bar line. Pedal marks (Ped.) and asterisks (*) are placed below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff has a key signature of two flats and a common time signature. Bass staff has a key signature of two flats and a common time signature. The music is in 2/4 time. The first measure of the treble staff is marked *fx mf*. The system ends with a double bar line. Pedal marks (Ped.) and asterisks (*) are placed below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a key signature of two flats and a common time signature. Bass staff has a key signature of two flats and a common time signature. The music is in 2/4 time. The system ends with a double bar line. Pedal marks (Ped.) and asterisks (*) are placed below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a key signature of two flats and a common time signature. Bass staff has a key signature of two flats and a common time signature. The music is in 2/4 time. The system ends with a double bar line. Pedal marks (Ped.) and asterisks (*) are placed below the bass staff. The word "FINE." is written above the treble staff.

ff *ff*

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

ff *mf*

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

Cantabile.

f *ff*

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

cres. *cen.* *do* *f*

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

cres. *cen.* *do* *f* *f*

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

First system of musical notation, measures 1-4. Treble and bass staves with chords and single notes. Pedal points are marked in the bass staff.

Second system of musical notation, measures 5-8. Treble and bass staves with chords and single notes. Pedal points are marked in the bass staff.

Third system of musical notation, measures 9-12. Treble and bass staves with chords and single notes. Pedal points are marked in the bass staff.

Fourth system of musical notation, measures 13-16. Treble and bass staves with chords and single notes. Pedal points are marked in the bass staff.

Fifth system of musical notation, measures 17-20. Treble and bass staves with chords and single notes. Pedal points are marked in the bass staff.

Sixth system of musical notation, measures 21-24. Treble and bass staves with chords and single notes. Pedal points are marked in the bass staff.

Repeat from the beginning to Fine.

THE NIGHT IS STILL.

WIE STILL DIE LAUF MONDNACHT IST!

Words by Edith M. Thomas.

Music by Ernest R. Kroeger.

Non troppo lento 72. *Wie still die lau - e Mondnacht ist, ... Wie*
calmato. The night is still, the moon looks kind, ... The
glänzt der Thau am Hei - de kraut! Dein Fen - ster deckt das Erbes Laub Durch das der Mond dich
cres. *dim.*
 dew hangs jew - els in the heath ... An i - vy climbs a cross thy blind ... And throws a light and
Ped. Ped. Ped. Ped. Ped. Ped. Ped.
grüssend schaut. *Es glänzt der Thau am Hei - de kraut,*
mis - ty wreath. The dew hangs jew - els in the heath
Ped. Ped. Ped. Ped. Ped. Ped. Ped.
Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Am Rös-chen, das die Bie-ne küsst..... Ich *molto*

Budshloomforwhich the bee has pined....., I

molto

Ped.

eil' zu dir....., zu dir-michs drängt! Ich eil' zu dir..... zu dir-michs drängt! Wie still, wie *stringendo.* *crescendo.* *ff. a tempo.*

haste a long....., I quicker breathe, I haste a long..... I quicker breathe, The night

stringendo. *crescendo.* *ff.*

Ped.

still..... die Mond - nacht ist!

The moon looks kind

mf *rit.*

Das Röschen, von der Bien' ge-küsst.... Aus sei-nem grünen Kelch sich drängt. Ich
a tempo *plaintivo.*

Buds bloom for which the bee has pined....., The prim-rose... slips its jeal-ous sheath.... As
a tempo.

p

steig' den blum'gen Pfad hin an.....; Zum Fen-ster, drän die See-le hängt.... Wie's
rit: e dim. *a tempo.*

up..... the flow'ry path I wind.... And come.... thy window ledge beneath....., The
rit: e dim. *a tempo.*

Röschen aus dem Kelch sich drängt.... So, fleh' ich, dass dein Mund mich grüsst Dass
cres.

primrose slips its jeal-ous sheath.... Then o-pen wide that churlish blind....., And
cres.

dolce. *cres.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

mich..... dein Kuss durch's Laub beglückt! Wie still..... die lau-e Mond - nacht.....
espress.
kiss..... me through the i - vy wreath! The night..... is still, The moon is.....

Ped. Ped. Ped. Ped. Ped.

ist!
kind.
il melodia ben marcato.
a tempo.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

dimin - uen - do
dimin - uen - do
l. h.

Ped. Ped. Ped. Ped.

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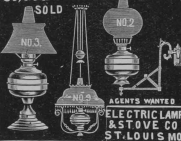
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MUSIC IN ST. LOUIS.

After the Ollivier concert at the new music hall, during the exposition, the musical season in St. Louis was said to have opened, very auspiciously too, with the musical festival connected with the formal opening of the new hall. It was opened, gave new life to the Choral Society, a spirit of enthusiasm which we wish may be more than a mere spirit, but which we fear will be found to have been only that. The work of the orchestra was generally excellent, and the choruses were given with a precision of attack and beauty of shading worthy of all praise. We do not mean to say that they were faultless, but that they were better than we had ever before seen. At the same address of the festival, Mr. Funch-Mat, who was excellent, and Miss Jack who was at the same time, the latter, however, was not so good. Funch-Mat appeared as a mere voice of his former self as to voice; Turner, one of the women, was abominable, with Reed, the other, although better, has much too small a voice for such a hall. Miss Wilentz sang her part competently, but she was far from the best. This fact is that, Funch-Mat, excepted, all the soloists could have been very advantageously exchanged for local artists, both as to voice and style.

The attraction extraordinary of this festival, was the first representation in America of Gounod's *Yve*. Our readers are already familiar with the plan of the work; it remains, therefore, only for us to give some account of the working out.

We are disposed to view Mr. Gounod's work from a different standpoint than has been taken by many if not most of its reviewers. In this work as in the *Redemption* it is in the eyes of the composer a text, to be musically interpreted, not a pretext for the display of either contrapuntal skill or mere melodic wealth. Mr. Gounod has adhered strictly to this idea and his work, judged from this point of view, is good and sometimes great. His text, however, unfortunately in many respects. The first part of the trilogy is that two-thirds of the entire work, and consists almost exclusively of the Roman Catholic service for the dead. It is unusually sombre and, in spite of an occasional gleam of light, two hours of the valley and the shadow of death, done in music, are wearisome and unduly depressing. The subsequent parts are free from this objection, but are relatively less important, as if to destroy the impression made by the first part. In this there is too much force and too little subtlety. The portions of the work are undoubtedly those that are purely instrumental. The "sleep of the dead" and the "resurrection at the call of the trumpets, for instance, are bits of tone, in which are no elements of thought or feeling. It is probably due, at least in part, to the fact that in these portions the artist is not helped by an unending text, but is free to give his imagination full flight. Another objection to the first part of the new trilogy, we mean as far as the changes of harmony, particularly by key, has to do with the fact that the key-signatures for the dead and suggestions of "paralytic" will always be associated in the Protestant ear, and that Protestant ears (whatever the reason) are the only ones that ever have taken kindly to Gounod's *Yve*. The *Yve* is a story story, and this no one knows better than Mr. Gounod, who writes in Catholic France but also gets a hearing for his sacred works only in Protestant England and America. By its course, in the selection of the text of *Yve* of Mr. Gounod, has shown his sincerity as a believer not only in the great fact of Christianity, but in the peculiar dogmas of the Roman Church, but in doing this he has unbalanced his work on the one hand, and on the other made it obnoxious to those for whom the work was written. As compared with the *Redemption*, *Yve* of Mr. Gounod, in our opinion, is inferior. Even the sometimes somewhat tedious parts of the narrators in the former work are much less wearisome than the long recitatives of the latter. In a word as we look at it: "*Redemption*" is a great work in spite of some blemishes, while *Yve* of Mr. Gounod is merely a clever work. In spite of some great passages in sacred composition, "*Redemption*" remains, so far as Mr. Gounod is concerned, as he himself originally expressed it "*Opus vite necesse*."

PENSION THEM.

OUR NEW YORK correspondent, who is in the piano trade, writes us a letter in which he complains bitterly of the drafts made on both his purse and patience by the different music-trade papers, each having the largest circulation) which flourish (more or less) in Gotham. He remarks, very shrewdly and correctly, that these papers have whatever circulation they possess among the dealers, who, in ninety-nine cases out of a hundred, know of the existence of the advertisers, and who could be reached at much less expense by a letter, with price list, which they would read, than by a paper which they usually "chuck" into the waste basket. But he in a quandary as to what should be done with the editors of the music-trade papers. The New York music trade ought to select one or two of the trade papers, say the *American Art Journal*, and have them send the cost of their advertising space, composition and office rent of four or five publications, whose editors could go fishing or open an old clothing store, according to the native racial bent of their natures. By all means, pension them and let them retire!

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PIANISTS.



VERY art shows, in the course of its development, certain drifts or tendencies which deflect it through many winding ways. Thus the theory of accuracy, formulated in art, in all musical respects, was severe and intellectual. Not that they did not compose many sweet and delicious melodies, but that the prevailing caste of composition was in the stricter mathematical forms, or as we may say, with perfect accuracy formulated. Then art took a freer course, and the modern music epic, the symphony, was created by the three great masters, Beethoven, Brahms, Wagner, Mozart and Beethoven, in the succession of ascending excellence. After that, came a romantic spirit, as illustrated in Wagner and a lyric spirit as exemplified in Schubert. The prevailing tendency of the musical art of the last thirty years is ultra experimental and realistic.

Piano-forte playing is only a narrow department of musical life, but the instrument is so universally cultivated that its phases, if traced, will give no inadequate conception of the general course of art growth. The piano-forte has been for more than a century one of the most prized and important concert instruments known. Many of the world's masters have been the leading pianists of their time, and without exception, they all studied and played it.

The first man to make harpsichord playing a prominent department of concert work, was the illustrious son of the mighty cantor of Leipzig, Philip Emanuel Bach, who was a celebrated virtuoso of virtuosos mechanism as his father, John Sebastian Bach, was in the loftier and more enduring realm of composition. The first great pianist was Mozart—the well beloved Mozart. Beethoven also aspired to be a traveling pianist, and it was one of his bitter disappointments that he was withheld from such a career by his deafness and general ill-health. The Italian virtuoso, Clementi, did not go to the extent of technical beauty, and Hummel, with his rippling, florid style, kept alive the melodious school of Mozart. In the latter might be termed a technically-enlarged Mozart.

Field, the English pianist, was also distinguished as a composer. He is remembered most exquisite of the lesser modern forms, the nocturne. He was, therefore, both as composer, and as a deplorable in playing, the author of Chopin's "Chopin," the only one.

Of Chopin's playing, we can form but a faint guess, but the glowing panegyrics of Liszt are enough, without a thousand other praises which are on record to establish the belief that he must have been a miracle of grace and ravishing sweetness. Moscheles and Mendelssohn both played the piano like masters, but were chiefly useful, the former as a teacher, the latter as a composer in large mixed forms, Schumann, like Beethoven, had an intense desire to be a virtuoso, but was thwarted by physical disease and lifted to the higher work of composition. Thalberg was the author of the unbelieved singing style, of the pearl belied style, and Liszt made of the piano almost an orchestral instrument.

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PRONUNCIATION IN SINGING.



GOOD, clear pronunciation is a most essential part of the singer's education. Too great importance cannot possibly be attached to this part of the vocal art. It is well known that the vowels are the consonantal sounds must be somewhat exaggerated in singing, so as to let them stand out clearly, otherwise the long of the melody will obscure the sound of the letters forming the words of the text. It is a mistake to suppose that the English language is not adapted for singing; of course the vowels, *a, e, i, o, u*, are sung with more facility in their Latin pronunciation, which even the English have adopted. In their English pronunciation they are more drawing, sounding like *aa, ee, ii, oo, uu*, and become, so to speak, more nasal. To understand this better by trying the two above mentioned pronunciations of the vowels. Another difficulty for English speaking singers is the letter *r*, which they naturally enunciate in singing as it is done in speaking, rather softly; that letter has a peculiar pronunciation in every language, as in Italian and in German. The manner of sounding

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MUSIC AND ANIMALS.

ALMOST every one is familiar with instances of the power of music over the lower animals. One horse, the writer once possessed, would stop in the act of eating corn and listen attentively, with pricked ears and moving ears and steady eyes, the instant he heard the clock G sounded, and would continue to listen so long as it was sustained; while another horse he knew of was similarly affected by a particularly high note. The recognition of the sound of a bugle by a trooper, and the excitement occasioned in the hunter when the pack give tongue, are familiar instances of the power of horses to discriminate between different sounds; they never mistake one call for another. The educated horse of the circus owes a great deal to the influence of music; he marches, trots, gallops, advances, retires and even dances to the lively strains of the orchestra. He can also be taught to perform music on his own account, and to beat a kettledrum with his fore feet.

Recognizing the love of horses for music, a wealthy enthusiast in the latter part of the seventeenth century had regular concerts provided for the benefit of his stud. The famous lioness, when in Holland, 1688, visited the stable, and saw there the raised orchestra from which, once a week, a selection of favorite airs was played to cheer up the spirits of the listening animals.

On sheep and cattle, music, both vocal and instrumental, has a highly beneficial effect. There is a poetic saying among the Arabs, that the song of the shepherd fattens the sheep more than the richest pasture of the plains, and Eastern shepherds are in the habit of singing and piping to quicken the action of the flocks under their charge.

A lamb which had a discriminating ear is mentioned by Mr. J. G. Wood. It delighted in brisk and lively tunes, such as are set for polkas and quadrilles, but abhorred all slow and solemn compositions. This frivolous lamb had the deepest detestation for the National Anthem, and would set up such a continuous baa-baa as soon as its ears were struck by the unwelcome sounds, that the musician was fain to close the performance, being silenced by mirth if not by pity.

When cows are sulky, milkmaids in the Highlands of Scotland often sing to them to restore them to good humor. In France, the oxen that work in the fields are regularly sung to as an encouragement to exertion, and no peasant has the slightest doubt that the animals listen to him with pleasure.

Deer are delighted with the sound of music. Playford, in his "Introduction to Music," says: "Myself, as I traveled some years since, near 'Royston, met a herd of stags, about twenty, upon the road, following a bagpipe and violin. When the music played they went forward; when it ceased they all stood still, and in this manner they were brought up out of Yorkshire to Hampstead Court."

Even lions and bears come under the charm. Sir John Hawkins, in his "History of Music," quotes an author who speaks of a lion he had seen in London who would fawn like a dog to listen to a tune. Bears, too, have from the earliest times been taught to dance to the sound of music.

Elephants have good ears, and may be trained as musical performers. Quite recently, a small elephant with a surprising amount of cultivated intelligence, was exhibited in London. Amongst many feats, it played a whole band of music at once; there were bells on its head, and it used its trunk and fore feet to other instruments.

About the beginning of this century an experienced concert wagner to the elephants in the Jardin des Plantes at Paris, by a number of musicians in the first rank in their profession. From the results of this performance some interesting conclusions were drawn. It was observed that it was not the rhythm only that acted on the elephants, since the same air moved them or left them indifferent, according to the key in which it was played. It was not the key either which alone influenced them, for several airs played in the same key produced different effects.

The cheering influence of music is seen in the case of camels. During the long and painful marches the conductors of caravans often comfort their camels by playing on instruments. The music has such an effect that, however fatigued they may be by their heavy loads, the animals stop and are renewed vigor.

Monkeys have a keen ear for rhythm, and have been taught to dance to music on the tight rope. Bourne speaks of a monkey, whose owner, once a time went to see, who, dressed as a woman, danced a minuet in cadence with his master.

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CORRESPONDENCE.

BOSTON.

Boston, Oct. 20th, 1885.

EDITOR KUNKEL'S MUSICAL REVIEW.—If you desire any music to learn or any savage breast to tone, to name to Boston, we will lend it to you. Everything has started up with vigor in the musical field. The symphony orchestra has been given their series and they alone give two orchestral concerts per week. Mr. Gerdtke, the leader has brought with him twenty new musicians, thus making nearly a third of the orchestra entirely new to Boston. Unfortunately, this involved sending away twenty Boston musicians, and this was particularly severe on some of the local talent.

But Mr. Gerdtke goes to his work with a firm hand, and certainly gives us better concerts than we have previously had in Boston. The first concert gave a programme of more modern character than was generally the case last year. Raff's symphony "In the Woods," and Liszt's Piano Concerto in E flat were the two chief works. The latter was performed by Miss Adele Marquies, who certainly won a great ovation in it, playing with great fire, energy and brilliancy, although her octave work was a trifle unclear, and her gradations of dynamic force somewhat unequal. The ensemble was excellent throughout, partially because of the steady of the pianist, who caught the capricious tempi very well, and partially because of the excellence of conductor and orchestra. Raff's symphony was well performed but I scarcely think that it was fully appreciated on the part of public or critics. To me it is full of excellent effects of tone color, and although the developments are weak, the themes themselves are well conceived, and the large form excellently treated. I must acknowledge however, that Raff's symphonies are very diffuse and often incoherent in their finale. Raff is different from the Shakespearean ghost who "could a tale unfold, the tale of his symphonies always suffers in the unfolding. But when a certain development is required, as for example in the interior movements, the composer is charming, and there is a certain delight to be taken in the facility with which he brings to his mind's eye the themes, even if they are much like a sonata movement of a higher order.

The Boston educational music lectures (a very popular idea in Boston) are beginning, but in this field, this year, the New England Conservatory of Music will be far in the lead, for the splendid new lecture hall is approaching completion, and will be constantly used by the professors of the institution. Dr. Messers Baile, Albert, Elson, and others give free lectures to crowded audiences in the Conservatory, and it is possible that some arrangements will be made soon to admit the public by ticket to these occasions and to the musicists. The speakers are, Signor Rodol, the great Roman, Maestro di Canto, Herr Fautsch, the pianist, and Signor Campanari, the violinist, are already very popular here, and their classes are thronged, so that they are busy all day long.

The German school of music is making a great success, and to think of his making this hit with the deadly lives "Stradella." Why the success has not been through three acts. The second of the success lies in the excellence of the singing. Such vocalists as Fessenden, Pfleger, Habcock (not a good actor among them), Fraulein Januschowsky, a splendid chorus, and a fine orchestra, float the death weight of deadly action. If Herr Neuenhoff can make a success of "Stradella" (as he has done) he may shake hands with himself, for any work which he may hereafter present will make a hit.

But I wish that, instead of relying upon the rather heavy German School, he would give us some of the light, playful and yet entirely musical operas of such composers as Adolph Adami or Albert Lortz.

The Clubs are hard at work rehearsing, and very soon we shall have the great volume "Mozart's Oboes" and other works of solid worth, and it will also soon become necessary for the critic to add to himself if he hopes to attend all the musical events in Boston.

SHAKESPEARE has naturally been largely drawn upon by the wit, says the Chicago *Inter-Ocean*. As we all know Sydney Smith, when asked for a motto for a dog called Spot, went necessarily to "Macbeth," and exclaimed, "Be not afraid of the Spot!" As a motto for a chapter on "Crows and Cocks," James Smith just as inevitably suggested, "Be not afraid of the soul, the cause!" Most people remember Thackeray's comment on a clever man who was remarkably fond of cats, "Take him for half-and-half. We shall not look upon his like again." But perhaps the two happiest quotations ever made from Shakespeare were the words of John Hamilton Reynolds, when named of some bird that he was called named. He would be very good indeed, if "damned custom had not braided it so," as Reynolds said, will be remembered, who represented himself as taking leave of a hostess "under whose roof I am anachronous here." Little, speaking of Daniel O'Connell, said that "through all the compass of the notes he ran, the diapason closing full in Dan."

A line of Pope's suggested to Charles Lamb one of the most admirable of the jobs. "Cradle Robinson was a man about the first bird he had received." "Did you not exclaim, said Lamb, 'Twas my great cause, least understood?' Then said the actor, slightly lifting two lines of Pope, made them apply amusingly to Mrs. Nisbet—

"If he have some female errors fall,
Look in her face—and you'll believe them all."

But probably the most amusing quotation ever appeared, was that which greeted Mr. Tennyson when he appeared, with looks dishevelled in the Oxford theatre, to receive the degree of D. C. L.—"Did your mother call you early, dear?" "I thought so" "happy" cannot be recalled too often.

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MAJOR AND MINOR.

JOSEPH JOACHIM will start some time this month on his projected tour in the south of Germany.

CARL REINERKE celebrated on the 8th of October, his 25th anniversary as conductor of the Leipzig Gewandhaus Concerts.

FRANKLIN CARBIE GOLDSTICKER, a St. Louis friend of the Metropolitan Opera House Company, has arrived in New York from Germany.

ROBERT FRANZ, the song writer and adapter of Bach and Handel, has resigned the post of a university musical director at Halle, in Germany.

TADOSHA TTA, the eminent violinist, has signed an engagement with Henry Klein, to visit America, and will receive \$6,000 for the season of 1886-87.

MR. LOUIS C. JILSON, of Boston, has just completed a translation of "The Hermit's Bell," by Maillart, which will be brought out by the Bijou Opera Company there.

MADAME NILSSON has been feted in Denmark as well as in Sweden. She sang before the Danish royal family lately, at a concert in Copenhagen, and was then received as a guest at the royal Palace.

AMERIGO THOMAS has returned to Paris in perfect health from Brittany, after making a few slight alterations in his opera, *Le Songe d'une nuit d'été*, shortly to be revived at the Grand Opera.

MR. C. MUNCH, of the Paris *Conservatoire* has made St. Louis his home, and would be pleased to receive pupils in the art of vocalization. He may be addressed at No. 126 Stoddard Avenue.

THE exclusive right to represent "Lakmé" in this country has been acquired by the American Opera Company. The orchestra score as well as the designs for the scenery and the costumes will soon be in the hands of the directors.

MR. E. R. KROGER, so well known by his compositions to the readers of the Review, has decided to devote the whole share of his time from and after November 1st, to the teaching of the piano, harmony and composition. Those in need of a first-class teacher can address him at his residence, No. 210 South Jefferson Avenue.

REV. H. R. HAWES, author of "Music and Morals," "American Humors," etc., is on his way to this country to visit President White, of Cornell University, where he will preach twice, and Mr. Courtland Palmer of New York City. On December 8th he will deliver a discourse before the Nineteenth Century Club, New York City.

THE suggestion contained in the advertisement of the Iseus-German Dramatic Company in another column is an excellent one. The colloquial language of comedy is largely the language of ordinary conversation. In other words the language needed for practical use, and to hear that well spoken, is, for students, to get a valuable lesson.

M. EMILE PERREY, director of the Comédie Française at Paris which he has filled since 1871, died in Paris on October 5th, after a long illness. M. Perrey was born at Rouen in 1814. He studied painting under Gros and Delacroix, and became for some time an art critic. He had great experience in theatrical administration, having directed the principal lyric and dramatic establishments in Paris.

R. S. POPEY, has put music into the background, for the present. He has invented a new drink, popularly supposed to be a combination of hatteries, honey and vinegar, with which he expects to make a fortune. He has not yet decided on a name, we hear, so we would make free to suggest: "Poppey's Popping, Popular, pop, 'purr powerful'" Pop. Joking aside, we have tried the drink and it is a very palatable temperance beverage.

A CORRESPONDENT says: "In the first volume of 'Edmund Yates' Recollections' is a characteristic story of Charles Lamb which appears to have been overlooked. The latter has presented to a fellow clerk a copy of 'Tables of Interest,' the title of which he has written in the following inscription: 'William Thomas Keith, from Charles Lamb.' In this book, unlike most others, the further you progress the more the interest increases."

PROF. H. R. ROSEY, of Saginaw, Mich., whom we have not the honor to know personally, but whose compositions, some of which we have seen, prove him an excellent musician, has obtained his fifth annual university certificate as director of sacred music in the Saginaws" on Oct. 25th, on which occasion it was the recipient of many expressions of well as of some more substantial testimonials of appreciation. We wish Mr. Rosey many returns of the day and an ever increasing number of friends to help him celebrate its occurrence.

A FRENCH proverb, M. Garraud, has just published a book which professes to settle the pronunciation of the names of Latin by the ancient Romans. He says: "The pronunciation of the names of the ancient Romans, is nothing else than the pronunciation of the names of the modern Romans. It has been brought there with its original pronunciation and accentuation. Without the aid of any book, the ear has sufficient to preserve its first form and intonation after eighteen centuries' use. The most delicate inflection of the voice have been kept. Thanks to the instinct of harmony and the love of sonority, Latin pronunciation has been exactly transmitted to us."

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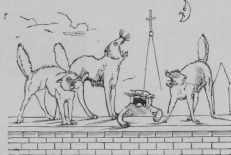
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Silver-noted,
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Charming Anna,
The soprano,
All the singers' hearts ensnared,

II.

Long the tenor
Sought to win her,
Sought to win her for his bride,
And the basso
Loved the lass so,
Day and night for her he sighed.

III.

The demesner
Of the tenor
To the basso frigid grew,
And the basso,
As he was so
Mashed, of course, grew frigid too.

IV.

Anna smiled on
Both, which pitted on
To their mutual hatred fuel,
So, to win her,
Basso and tenor,
Swore they'd fight a vocal duel.

V.

Shrieked the tenor,
Cyclone howling o'er the plain,
Sung as high he
To outvie the
Basso, he split his head in twain.

VI.

Growled the basso
Till he was so
Low to hear him was great,
Lower still he
Went until he
Split the soles of both his feet.

VII.

Charming Anna
The soprano
Mourned a week for both her fellows,
Then she wed the
Man who fed the
Wind into the organs below.

—Boston Courier.

MAXWELL'S favorite composer: Chloroform.

THE song of the bees, "There's no place like comb."

Is a soldier supposed to be raw until he has been exposed to fire?"

How to get fat—"Don't watch the butcher when he cuts your meat."

It is the woman unhappily married who should recall her Miss spent life.

RUTLER'S Analogy. Prof—"Mr. T., you may pass on to the next life." Mr. T—"Not prepared, sir."

THE marriage service allows sixteen wives—four better, four worse, four richer, four poorer. Ouch!—*Evansville Argus*.It was found in Cincinnati that twenty-one men who had married red-headed girls were color-blind.—*Detroit Free Press*.THERE must be some newspaper men among the Bulgarians. They have captured the pascas.—*Pittsburgh Chronicle Telegraph*.

Why is it dangerous to be out in Spring? Because the grass has blades, the flowers plants, the leaves shoot and the bullrushes out.

"Hobbie," said the visitor kindly, "have you any little brothers and sisters?" "No," replied Hobbie, solemnly, "I'm all the children we've got."—*Ex*.BASS ball is older than we thought, as a squinted history has made apparent. The Emperor Domitian occupied his leisure in catching flies.—*Chicago Ledger*.

It is difficult to say what race existed at the beginning of the history of mankind, but it is probable that the people who will be on hand at the end are the Finnish.

"A WOMAN is a good deal like an accordion," says Lawrence O'Reilly. "You can draw her out all right, but the music begins when you try to shut her up."

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An exchange says that a folded newspaper placed under the coat in the small of the back is an excellent substitute for an overcoat. Now is the time to subscribe.—*Frederick's Express.*

Remotest of Canon Farrar say that some of his sentences are three hundred words long. If that is true, we are afraid that he will carry back to England the Kravis cup of distemper.—*Burlington Free Press.*

A boy of twelve years, dining at his uncle's, made such a good dinner that he said observed: "Johnny, you appear to eat well." "Yes," replied the uncle, "I have been practicing equal all my life."

The little one, being a guest of her grandpa, had been liberally supplied with food. If that is true, we are afraid. Looking at the steaming dish, she exclaimed with a sigh: "Oh, grandma, I wish I was a boy!"

The young man who had just made his "first appearance on any stage" was telling his friends all about it. Did you need any front teeth? The colonel was asked. "No," he replied. "But I dodged all the eggs!" There was triumph in his tone.

A boy was asked if he ever prayed in church, and answered: "Oh, yes, I always pray a prayer, but the way I do it is the sermon begins." "What do you say," was the inquiry. "Now lay me down to sleep, O Lord, Thy will be done."—*Yonkers Statesman.*

Over in the boundless West, when a young fellow gets married, the first thing he receives is a serenade from the local band. This generally results in some sort of treatment and he settles down and is happy afterward.—*Yonkers Statesman.*

Host (something of a musician, who is entertaining a Kentucky friend at dinner): "Would you like a sonata before dinner, colonel?" The colonel: "Well, I don't mind. I like two on any way here, but I guess I can stand another.—*New York Times.*

"I UNDERSTAND you are a graduate of Vassar, Miss Lucy. Did you ever study English literature to any extent?" "Oh, surely, yes; we had *Hog for breakfast*, *It can for dinner*, *Lamb for tea*, and *Lover in the evening*."—*Elgin Every Saturday.*

"LITTLE girl, do you know whose house this is?" asked a solemn looking man of a bright child seated on the church steps. "Yes, sir, it's God's, but He ain't in," she added, as the old gentleman was about to walk up the steps, "and his agent's gone to Europe."

There was a young fellow from Lisle

Sat down on a three cornered flie

With a scornful snarl

He pulled out the nail

And departed in order "I should smile."

(But he didn't).

We have somewhere read of a blind man who, when asked the cause of a tramp, promptly replied: "I am blind, and I have no way of seeing. Music, it is true, is oftentimes read, but the blind man cannot read it," says the *Boston Leader*. How is that for Boston grammar?

A LAWYER was noticed at a recent concert enthusiastically applauding of the music and crying out: "Demanding something to eat. Fond of music, isn't he?" said one acquaintance to another. "No," replied the other. "He is more professional instinct. He is moving for a new trial."

LITTLE Johnny Fizzlefoot has the habit of waking up every night in the middle of the night and crying out: "Demanding something to eat. At last his mother said to him: "Look here, Johnny, I never want to eat anything in the night." "Well, I don't think I'd care much to eat anything either in the night if I kept my teeth in a mug of water."

BON ROUSSEAU then drops into poetry over the Puritan's victory: In triumph o'er the swelling seas, Our flag is kissed by every breeze. The cup is ours; with joy we snatch it! We did it with our little rapiers.

As old minister of Ohio seemed rather opposed to an educated ministry. Said he: "Wah, my 'brethering, every young man who is going to preach thinks he must be off to some college and study a lot of Greek and Latin. All nonsense! All wrong! What did Peter and Paul know about Greek? Why, not one word, my 'brethering." No Peter and Paul preached in old English, and so'll I.—*Boston Globe.*

It is customary, in some localities, to teach children to think of a text as they drop their piece of money in the contribution box.

A certain little girl at Sunday-school, recently, saw the box approaching, and began to search in her memory for a text. She hesitated for a few moments, dropped the dime in the box, and exclaimed, triumphantly:

"A fool and his money are soon parted."

DURING the shower yesterday a citizen carrying a very wet umbrella entered a hotel to pay a call to some one up stairs. After placing his umbrella where it might drain, he was seated upon a piece of paper and planned to it the sentence:

"X. K.—This umbrella belongs to a man who strikes a 250-pound-blow—back in fifteen minutes."

He went on his way up stairs and after an absence of fifteen minutes returned to find his umbrella gone and in its place a note reading:

"P. S.—Umbrella taken by a man who walks ten miles an hour—won't be back at all."—*Tribune Free Press.*

His DUTIES as a Host.—A good story is told of a couple of farmers who lived a few miles apart. One day one of them called on the other, happening to come at dinner time. The person called upon was a rather nervous old fellow. He was seated at the table enjoying his dinner. The visitor drew up to the stove, looking very intently toward the table, expecting the old farmer to ask him to dine.

"What's the news over your way, neighbor?" (Still eating.) "No news over there, eh?"

Presently a thought seemed to strike the visitor. "Well, yes, friend, I heard one item worth mentioning. 'Ab! what is that?'"

"Neighbor John has a cow that has five calves." "Is that so? Good gracious! what in thunder does the fifth calf do when the others are suckling?"

"Grands and looks on, just as I do, like a fool!" "Mary, put out another plate."